Design: Cindy Bouwers
ENCOUNTERS

Sunday
February 4, 1990
Convocation Hall

8:00 pm

The Department of Music

presents

ENCOUNTERS I

The first of a series of two concerts.

Artistic Directors:
Malcolm Forsyth,
William H Street

Program:

Concerto Grosso for Three Trombones and Tuba (1950)
Arcady Dubensky
(1890-1966)

Prelude
Toccata
Fugue

John McPherson (trombone)
Ivan Mast (trombone)
Christopher Taylor (bass trombone)
Scott Whetham (tuba)

Five Songs (1817-1824)
Franz Schubert
(1797-1828)
Texts: J Mayrhofer

Fahrt zum Hades
Wie Ulfru fischt
Der Sieg
Auf der Donau
Heliopolis

Alan Ord (bass)
Alexandra Munn (piano)

Être ou ne pas être (1963)
(Monologue d'Hamlet)
Henri Tomasi
(1901-1971)

Hamlet's soliloquy

John McPherson (trombone)
Ivan Mast (trombone)
Christopher Taylor (bass trombone)
Scott Whetham (tuba)

Bill Meilen (speaker)

INTERMISSION

Trio in E flat, K 498 (1786)
"Kegelstatt"
Wolfgang Amadeus Mozart
(1756-1791)

Andante
Menuetto e Trio
Rondo: Allegretto

Dennis Prime (clarinet)
Michael Bowie (viola)
Helmut Brauss (piano)

On Wenlock Edge (1909)
Ralph Vaughan Williams
(1872-1958)
Text: AE Housman

Lary Benson (tenor)
Alexandra Munn (piano)
Norman Nelson (violin)
Steve Bryant (violin)
Michael Bowie (viola)
Derek Gomez (violoncello)

ENCOUNTERS I

Program Notes and Texts

Concerto Grosso (1950) — Arcady Dubensky

for Three Trombones and Tuba

Dubensky was a member of the violin section of the New York Philharmonic Orchestra until his retirement in 1953. Russian-born, he had settled in New York in 1921. During his years in the orchestra he had worked with every major international conductor of the day, while in his spare time he wrote a wide variety of compositions in a conservative style: many for his professional colleagues both within and without the Philharmonic. Titles of his musings give evidence of an eclectic mind with a strong sense of fun, and fascination for the novel, at least in the instrumental media he chose, for example his *Fugue for Eighteen Violins,* his *Quartet for Four Double-basses,* his *Suite for Nine Flutes,* and especially his *Trumpet overture for Eighteen Toy Trumpets.*

The *Concerto Grosso for Three Trombones and Tuba* fits into this category too, being the only such piece ever published until that time. It was premiered by the New York Philharmonic in the early fifties and the soloists on that occasion deserve mention, for the low brass section of the NYPO in those post-war years was indeed legendary; the tour to Britain and Europe which the orchestra made in the late forties in fact proved to be the decisive factor in the demise of the standard narrow-bore "peashooter" trombone used in British orchestras for many preceding decades. This development in turn led to a similar change in the low brass fashions of France and the Netherlands by the mid-seventies. The American instrument was henceforth the international standard, and the men who originally popularised it were the NYPO section, aforementioned: Gordon Pulis and Lewis Van Haney, tenor trombones, Allen Ostrander, bass trombone, and William Bell, tuba. This was their "party-piece".

Though written with a full orchestral accompaniment, the three main movements (that is, excluding the purely orchestral *Introduction* and the *Interlude* prior to the *Fugue*) are frequently played in the form heard tonight, with the soloists adding their version of several purely orchestral passages, thus making it physically a rather taxing experience for the players. However, for the audience it is an effervescent display by an ensemble infrequently heard in the role of soloists.

Malcolm Forsyth

Fahrt zum Hades (1817)
Wie Ulfra fischt (1817)
Der Sieg (1824)
Auf der Donau (1817)
Heliopolis II (1822)

Franz Schubert

These five songs were composed to lyrics of Johann Mayrhofer, a poet and close friend of Schubert. Mayrhofer's verses had a profound effect on Schubert and inspired the composer to create music which is surpassed only by his settings of texts by Goethe and Schiller. These songs, as they are presented here in their original keys, were conceived for the bass voice.

Schubert - Five Songs - Texts

Fahrt zum Hades - Journey to Hades

The ship resounds, cypresses whisper,
Hark, the spirits' ghostly cries join in;
Soon will I reach the shore, so sombre,
Far, far away from lovely earth.

No sun shines here, nor any stars,
No song is heard, here is no friend,
Receive this my last tear, o heaven!
That this my weary eye will shed.

Already the pale Danaids I see,
And the accursed Tantalus;
The ancient river murmurs of peace,
Heavy with death, and oblivion.

To forget, oh this I call a double death,
What I with all my strength attained,
To lose it, and again to win...
When, when will these tortures end, oh when?

Wie Ulfru fischt - *Ulfru Fishing*

The rod twitches and then bends,
But rises from the water - bare.
You obstinate mermaids give
The fisherman no feast.
What use is all his wit to him,
The fish mockingly dart about;
He stands, firmly anchored to the shore,
Can't go into the water, is held fast by land.

The smooth surface is crinkled,
Agitated by that scaly mob,
which blissfully dart to and fro
Safely down in their depths.
Trout flash by this way and that,
They feel what freedom is,
The fisherman's old ruse does not work.

The earth is mighty beautiful
But a safe place - no.
The icy heights send storms,
Hail and frost spoil
In one torrential downpour
The golden corn, the roses' beauty;
The little fish under their soft roof
Cannot be harmed by any storm on land.

Der Sieg - *The Victory*

O, for a cloudless life,
So pure and deep and clear.
Primeval dreams still hover
O'er flowers wonderful.

The spirit broke the fetters,
The body's inert lead;
It ranges large and free.

The thoughts are now refreshed
By fruits from paradise;
The ancient curse has gone.

Whate'er I may have suffered,
The victor's palm is mine,
Stilled is now my longing.

The muses chanted
The snake to lasting rest,
And this my hand, it scored!

O, for a cloudless life,
So pure and deep and clear,
Primeval dreams still hover
O'er flowers wonderful.

Auf der Donau - *On the Danube*

Upon the waves surface floats the boat
Old castles stand high to heaven.
Woods of fir trees ghost-like rustle
And the hearts in bosoms soften.

For man's work is doomed to ruin.
where is tower, where porch, or wall.
Where are they, the strongly armoured
Who to war and hunts had sped?

Sad o'ergrowth is spreading forth.
While pious words' force will wilt.
And we in our small skiff tremble.
Waves, like times, can death portend.

Heliopolis II

Massive rocks piled up high,
Firm ground and staunch support;
Waterfalls, shock of winds,
Incomprehensible power.

Lonely, silhouetted against the sky
Stand monastery or castle ruins,
Store them up in the memory,
the poet thrives on living being.

Breathe the holy atmosphere,
Fling your arms around the world,
Have courage, only consort
With the great and the worthy.

Let the passions rage
In the brazen chord,
When the powerful storms are blowing
You will find the right word.

Texts: Johann Mayerhofer

Être ou ne pas être (1963) — Henri Tomasi

Since the mid-nineteenth century the Conservatoire National Súperieur de Musique in Paris has been renowned for its support of a high standard of virtuosity in its wind instrument students. Many developments which we take for granted today would be unthinkable without this history, including the virtuosic orchestral writing of Ravel, Schmitt, Koechlin and Messiaen. To this end the Conservatoire has for many decades commissioned an annual composition for each of the wind instruments each year, for the graduates to perform and be examined upon. While many of the composers thus employed were not of the truly international roster of Frenchmen, many, such as Büsser, Ropartz, Bozza and Tomasi are certainly highly regarded in France, while the more illustrious names of St. Saëns, Debussy and Dutilleux appeared from time to time.

Henri Tomasi, winner of the coveted *Prix de Rome* in 1925, wrote this Monologue for the bass trombone and tuba graduates at the Conservatoire in 1963, and the piece has had frequent performances on these instruments of so little solo repertoire, for it not only tests the players' abilities technically, but also expressively. The tonal range is fairly wide, the "petite" French tuba having been of a rather different size and design from our own, and the style is consistently dark and dramatic, employing a free, recitative-like series of solo phrases and responses. The title's association with Hamlet's "To be or not to be...." is apparently a loose one, merely echoing its melancholy mood.

Tomasi's music enjoyed a vogue in France during his lifetime; it was much influenced by his contemporaries, especially Ravel. His orchestration was usually brilliant and his style dramatic, sometimes violent. Several operas figure strongly in his extensive *oeuvre.*

Malcolm Forsyth

Trio in E flat, K.498 — Wolfgang Amadeus Mozart

The *Trio in E flat* for clarinet, viola and piano, which Mozart completed on August 5, 1786, is one of the peaks in his chamber music production and was the first of the three masterworks he composed with a part intended for his clarinetist friend Anton Stadler, for whom he subsequently wrote the glorious *Quintet in A Major for Clarinet and Strings (K. 581)* and his valedictory concerto, in the same key (K.622). The Trio was not written for Stadler, in the same sense that the Quintet and Concerto were, but was intended essentially as a gift for the family of the botanist Freiherr von Jacquin, in whose household Mozart was very much at home. He wrote some songs for the son, Gottfried, and he gave piano lessons to the daughter, Franziska, for whom the piano part in the Trio was written. The viola part was for Mozart himself, who loved to play that instrument, especially in partnership with close friends. Alfred Einstein described this Trio as a "work of intimate friendship and love", and added: "In this work, Eb Major is not the key of Freemasonry, but the key of friendship, and in the first movement, an Andante full of proud assurance, with a persistent gruppetto, the key is continually emphasized by touches of the dominant and subdominant as well as by occasional descents into the more morose region of C minor. This movement is just as unique in Mozart's works as the middle movement, which is at the same time blissful and a little defiant and is another miracle of contrapuntal, *"learned"* animation, although its *"learning"* is not apparent on the surface. What is one to say of the Finale, a rondo that sings from beginning to end, with a new motive, after the minor episode, which then, gently triumphant, dominates the whole last part of the movement?

Trio in E flat, K.498 *notes continued*

How well Mozart understands not only how to end a work but how to close it with a distillation of melodic and contrapuntal beauty that does not merely satisfy the listener but leaves him enchanted! The last word music can utter as an expression of the feeling of form is here spoken".

This Trio acquired the sobriquet *Kegelstatt* long ago because of the intriguing but unsupportable notion that Mozart composed it while playing a game of ninepins (also known as skittles or "kegling", and played at a Kegelstatt - - a skittle alley). It is too much to believe that such a work could have been created without total concentration, and the Dutch composer and scholar Marius Flothuis recently pointed out that this appellation was probably transferred in error from the little known set of twelve Duos for basset horns (K.487) which Mozart dated nine days earlier than the Trio: the manuscript of the Duos is indeed noted "untern Kegelscheiben" (during a game of ninepins).

Dennis Prime

On Wenlock Edge (1909) — Ralph Vaughan Williams

A student at the Royal College of Music, London, England 1890-92, Vaughan Williams took the degree of BMus at Cambridge in 1894 and returned to the Royal College for further study from 1895-96. His composition teachers included Charles Wood, Parry, Stanford and Max Bruch *(Akademie der Künste, Berlin)* with his scholastic career culminating with the DMus degree at Cambridge, 1901.

On Wenlock Edge followed his time spent in Paris studying with Maurice Ravel and reveals a sensitive intimacy and selectivity for Housman's poetry expressed in *A Shropshire Lad*. Unlike the poet, the composer was more the optimist who appeared to believe that all aspects of British (in the generic sense) life should be expressed in the music of the nation through the human experience.

Alexandra Munn

Alfred Edward Housman (1859-1936)

No book of poetry in the period marked by the turn of the century was more popular than *A Shropshire Lad* 1896, except Fitzgerald's *Rubáiyát of Omar Khayyam*. Yet it was pessimistic, even fatalistic, like much of the work of his contemporaries, Fitzgerald, Hardy, and Arnold. Housman seems to go even further at times, for his young men, trapped in this life, escape only by committing suicide. It may seem puzzling that his work should have been so popular with young people then, though the same themes have been quite poplular with the youth of our own time. But paradoxically, Housman's poetry itself is brisk, excitingly varied, sophisticated, and charming, despite the pessimistic view. The world is essentially evil, he says; there's no reason to life if there is rhyme, and Nature is likely a little more cruel than man. So get ready for bad times rather than good--train for them, like Mithridates, and endure them stoically. "Luck's a chance, but trouble's sure." yet, if tomorrow we die, the emphasis of his verse, the rhyme, the meter, is on the live, laugh and be merry half of the old saying. He sounds like a cheerful prophet of doom.

Henry A Hargreaves

On Wenlock Edge Texts

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
Today the Roman and his trouble
Are ashes under Uricon.

From afar, from eve and morning

From far, from eve and morning
And yon, twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now – for a breath I tarry
Nor yet disperse apart - -
Take my hand quick and tell me,
What have you in your heart.

Speak now and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Is my team ploughing?

'Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?'

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
as she lies down at eve?'

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented,
Be still, my lad, and sleep.

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes lad, I lie easy,
I lie as lad would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
'Come all to church, good people:
Good people, come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'O peal upon our wedding,
And we will hear the chime,
And come to church in time.'

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
and stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
'Come all to church good people,'-
Oh, noisy bells, be dumb;
I hear you, I will come.

Clun

In the valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not always be glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London, nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

A.E. Housman
(from "A Shropshire Lad")

ENCOUNTERS Series 1990

We hope you have enjoyed this first concert of the 1990 series. CBC Stereo have recorded this evening's performance for broadcast on February 18. **ENCOUNTERS II** will take place on Sunday, March 18, 1990 at 8:00 pm. This program will include works by Garth Hobden, Oskar Morawetz, Malcolm Forsyth and Johannes Brahms. Performers include: Dawn Hage, Kay McCallister,Ken Read, Fordyce Pier, Janet Scott-Hoyt, Harold Wiens, Michael Bowie, Dennis Prime, Norman Nelson, Steve Bryant, and Derek Gomez.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 492-3263. A receipt will be issued by the University for all donations of $10.00 or greater. Your support of this concert series is greatly appreciated.

Stay Informed!

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 492-3263. To obtain information after hours, call 492-3263 for concert information.

Upcoming Events

FACULTY RECITAL: February 11, 1990 pianist Helmut Brauss will present an all-Beethoven recital beginning at 8 pm in Convocation Hall, Arts Building. Program: Sonata Op. 31, 1 in G major, Sonata Characteristique Op. 81a, Sonata Op. 78 in F sharp major, and Waldstein Sonata, Op. 53 in C major. This recital is presented free of charge.

FACULTY RECITAL: February 14, 1990 at 8 pm, pianist Alexandra Munn will be joined by Donald Bell, bass-baritone in a presentation of Schubert's song cycle *Die Winterreise.* The recital takes place in Convocation Hall, Arts Building and is presented free of charge.

VISITING ARTIST RECITAL: February 15, 1990 saxophonist Paul Bro and pianist Albert Potts III will perform in Convocation Hall at 8 pm assisted by faculty saxophonist William H Street. The recital is co-sponsored by Chicago Artists Abroad and is presented free of charge.